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Mr. Morris K. Jessup, one of our best known New York bankers, of No. 179 Madison Avenue, purchased the beautiful home group by Plassan, entitled "The First-born," No. 18, for \$475; also the Daubigny, "River Landscape," No. 31, for \$650.

Pictures by Zamacois are becoming rarities in the market. The astute dealers, Knoedler & Co., representing the house of Goupil, snapped up the solitary example of the dead master, No. 19, "Meditation," little more than a sketch, at the figure of \$280; also another Spanish picture, the Madrazo, No. 59, "Spanish Lady Playing the Guitar," for \$325.

Mr. J. H. Rhoades obtained the "Landscape," by Cicéri, the talented son of the great theatrical scene-painter of Paris, No. 21, for \$225; Ex-Sheriff A. Daggett, of Brooklyn, purchased the "Venetian Girl," by Carl Becker, No. 22, for \$460; M. Léon Rheims, importer and merchant of novelties at No. 3 Union Square, got "The Parrot," by Berne-Bellecour, No. 23, for \$225. Mr. Wright, of Providence, R. I., through Kohn, the dealer, obtained the landscape by Diaz, "The Edge of the Forest," No. 24, for \$650.

Mr. William H. Vanderbilt, whose collection has recently received such large additions, became the owner of "The Garden-seat, Time of the Empire," by Boldini, No. 26, for \$1350; also of the French interior, with ladies smoking cigarettes, "Les Parisiennes," No. 51, by the same, for \$2100; and of the last number in

Vibert, No. 47, "Composing a Sermon," for \$1500; and through the same filial representative, the scene from Molière, by Plassan, "Les Femmes Savantes," No. 70, for \$875.



"PLAINS OF BARBIZON." BY DIAZ. BOUGHT BY C. P. HUNTINGTON. PRICE, \$1725.

The Quakers are nowadays making enormous progress in the arts and amenities of existence, and a Quaker purchaser was found for the most beautiful of the half a dozen Jacques in the collection, "The Ploughing in Springtime," No. 29, bought for \$875, by Mr. Henry Sampson, of the firm of oilcloth manufacturers in Reid Street. Mr. Harvey Kennedy, the Broad Street banker, purchased Escosura's picture of "The Game of Chess," No. 33, for \$1300; also the small group by Merle, "Once upon a Time," No. 44, for \$2200.

Mr. J. G. Johnson, a Philadelphia collector, obtained the fine and only picture by Martin Rico in the gallery, "Near Chartres," No. 34, for \$1025. Mr. S. P. Avery, the expert who managed the sale, got the Willems, No. 35, "The Guitar," for \$470, and the oil-color, by Meissonier, No. 54, "A Cavalier," for \$2000.

Mr. S. Putnam obtained three of the best pictures in the collection; the "Magdalen," by Jules Lefebvre, No. 37, for \$400; the "Ophelia," by Cabanel, No. 42, for \$1150; and the "The Butterflies," by Madrazo, No. 50, for the same price, \$1150.

Mr. Samuel Ward, residing at the Brevoort House, bid for and obtained "The Coming Storm," by Van Thoren, a fine sensational painting, No. 40, price \$1300.

Mr. J. G. Chapman came all the way from his home in Cincinnati to get a particular picture by Schreyer, on which he had set his fancy, the "Winter Travel in Russia," No. 41, and obtained it for \$4500.

Boston, where Couture is still worshipped, naturally carried off the only specimen of the just-deceased painter that the collection could boast; his "Coming from the Fields," No. 45, went to F. L. Higginson, of that city, for \$1100. William Schaus, the importer of pictures, purchased "Morning," a landscape by Dupré, No. 55, for \$1125. E. Oelbermann was the purchaser of the little "Female Head," by Knaus, No. 60, for \$800. S. F. Barger obtained the "Matador and his Sweetheart," No. 61, by Boldini, for \$1700.

number, "Cattle in a Meadow," by Van Marcke, No. 63, for \$1800; and the largest Madrazo, the street scene, entitled "Entrance to a Spanish Church," No. 67, for \$5350.

Major William Goddard, of Providence, R. I., purchased a single picture; the selection of this warrior was the melting "Romeo and Juliet," by Jalabert, No. 64, price \$1000. Mr. W. B. Cutting obtained the fine Diaz, "Forest of Fontainebleau," No. 65, for \$2300. The large and important water-color, by Meissonier, "A Republican Sentinel of the Army of the Var," No. 69, was carried off by Mr. Anthony J. Drexel, the Philadelphia banker, for \$2100.

Such were the prices paid for the seventy-one numbers in this interesting catalogue. The information we give is mostly new. The subject is a fresh one in the minds of the American public, the sale being the typical one of the season, and one of the best managed ever had in this city.

THE NATIONAL ACADEMY OF DESIGN.

CONCLUDING NOTICE.

HALF our young American artists go to Paris, to be educated in the ateliers of Bonnat, Gérôme, or Carolus Duran; the other half go to Munich, to receive the instructions of Piloty and Lindenschmidt. Our picture exhibitions have of late years been tilting matches for these contestants.

The Bavarian students make a more showy and popular effect. Whether this is because they happen to be stronger men than those educating in France, or



"KEEPER OF THE HOUNDS." BY GEROME. BOUGHT BY THERON R. BUTLER. PRICE, \$6000.

the catalogue, the group of Persian children, by Diaz, entitled "Blind Man's Buff," No. 71, for \$4900.

Ex-Judge Henry Hilton, the celebrated executor of the A. T. Stewart testamentary eccentricities, purchased, through his son, E. B. Hilton, the picture of a peasant



"A REPUBLICAN SENTINEL." BY MEISSONIER. BOUGHT BY ANTHONY DREXEL. PRICE, \$2100.

whether the Munich system is a system which possesses some easy royal road to apparent excellence, is a question. However it may be, in the recent displays of the National Academy and American Artists' Society the clever superficial canvases of Duveneck, Chase,



"WINTER TRAVEL IN RUSSIA." BY SCHREYER. BOUGHT BY J. G. CHAPMAN. PRICE, \$4500.



"A MATADOR AND HIS SWEETHEART." BY BOLDINI. BOUGHT BY S. F. BARGER. PRICE, \$1700.

girl of La Bresse, by Compté-Calix, entitled "Going to Market," No. 27, for \$260; through Mr. John De Brot, the Jacque, "Landscape and Sheep," No. 39, for \$1650; through his son aforesaid, the Plassan, No. 43, "Gathered Flowers," for \$460; through the same, the

Mr. Theron R. Butler, whose fine collection is one of the ornaments of New York, only began to purchase late in the evening, but carried off some of the prizes of the gallery. He obtained the only Gérôme there, "The Keeper of the Hounds," No. 62, for \$6000; the next

and Shirlaw proved more attractive than the patient, uninspired, tentative studies of Eakins, Bridgman, Eaton, Weir, Low, Ward, Sartain, and their parlez-vous compeers. On a discriminating view, however, the first impression of superiority suffered a modifica-

tion. Let us take the indications afforded by the National Academy Exhibition; with, if necessary, the contemporaneous display of the Brooklyn Art Association, to which we always refer for the latest manifestations of America's medalled champion, Mr. Bridgman.

The Munich work at the Academy was attractive, brilliant, and mature in its kind. Mr. Chase had a

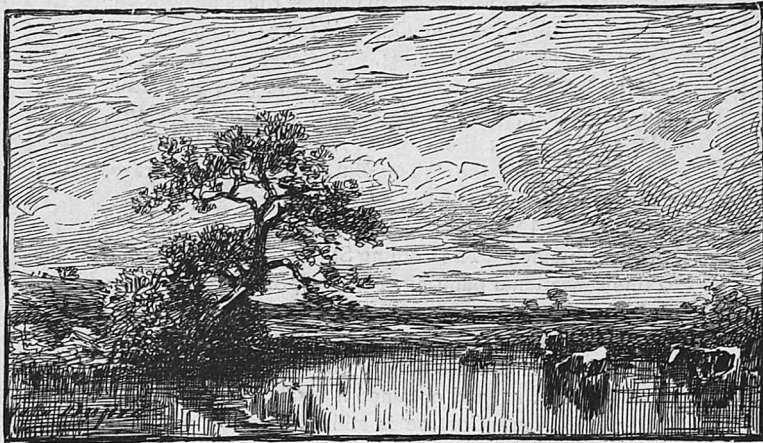


"LOVE'S ENTANGLEMENTS." BY AUBERT. BOUGHT BY G. G. HAVEN. PRICE, \$775.

seductive picture of a "Coquette," in which, contrary to his habits, he had chosen to put character-study over and above that voluptuous arrangement of harmonies and values to which he usually confines himself. The "Coquette" was arrayed in some sort of dark antique-costume, rigid and sombre enough for one of the Lollards or Waldenses, out of which, in an overpowering carnal demonstration, came piling and mounting all the "dévergondage" of doubled chins, round creased throat, cheeks dimpling and palpitating, and fat, taper fingers; while over the whole, like the bead on sparkling Moselle, floated the narrow, sly, dewy, beautiful eyes. The contrast of superabundant nature and narrow artificial habits was enticing; we may be sure that when Satan tempted St. Anthony he provided this same antithesis between the habit and the contents. No richly painted and embroidered beauty, owing half her charms to environment, was sent to disturb his peace in the Egyptian Thebaid; but a tight-laced damsel, we may swear, endowed with an exuberance of nature that appeared to burst her laces. This was the style in which the artist furnished forth his "Coquette" for her career of slaughter and conquest. In contrast to her sober weeds, some admirer had given her a cheap and gaudy fan, and she flourished this tinted broadside in front of her bosom like an advertisement. Altogether the picture, as a fulfilment of its title, was a success. But how flimsy was the work, how unable to

pression that "thereabouts" the curves and points of attachment would occur. The bust-pictures called "The Burgomaster" (by Shirlaw) and "A Head" (by Mulvawney) betrayed another Munich habit. If Mr. Chase asserted the flimsy, theatrical, decorative superficiality of his school, these portraits showed its German woodenness. The Teutonic art-schools are fond of sending to international exhibitions rows of model studies in costume and character, in the kind exemplified by the "Burgomaster" and the "Head." A living model of some sturdy, Düreresque type, is chosen, and clothed in furs, or in Dürer's favorite flapped bonnet. Whole classes of pupils execute the studies; and so decorative is the cap with its flaps, so amused is the attention with the fur, and the feathers, and the tossed hair, and the ivy-bush beard, and the wrinkles and warts, that you forget to see whether the effect is good as a piece of construction, whether the zygomatic arches are in place, and the dome of the forehead recedes at its two sides in just perspective. The objection to be made to this "Head" and this "Burgomaster" is that the picturesqueness of the types has beguiled the artists into paying attention to the wrong qualities; they have not tried to represent the exact degree of yielding firmness of human flesh, but have given us faces like skilfully carved wooden ones that have been tinted.

In fact, the fallacy of these decorative Bavarians is, that they represent not the vital secret of life, but represent its theatrical representation. Mr. Chase in his fard and ceruse and superficiality, and the last-mentioned pair in their blockishness, are alike concerned with the superficies of life, rather than with its blood and bones and marrow and soul. And our specimens just named are quite complete enough, though they only show the sucking wolf prettily trying its milk teeth, for a true estimate. We are glad our Americans have gone no further, and we can see the tendencies of



"MORNING." BY DUPRÉ. BOUGHT BY W. SCHAUS. PRICE, \$1125.

the teaching just as well as in the flashy street pageants of Makart, bathed in coppery lights that can only come from the theatre and never from nature, or the tin-foil and Dutch-metal brilliancies of Piloty, or the fifth-act tableaux of Gabriel Max.

Two or three more Munich efforts were contributed,

ness comes off, revealing nice drawing, draperies, folds, and details; whereas in the pasticcio similarly treated *all* comes off, and you get the bare canvas; still the sketch as a sketch was very graceful. Another was Dielman's "Newsboy," with its vigorous head, and, for

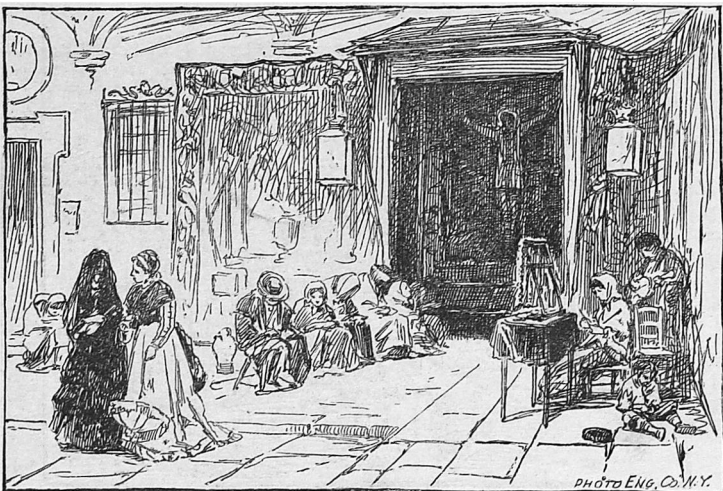


"SHEPHERDESS OF BARBIZON." BY MILLET. BOUGHT BY MALCOLM GRAHAM. PRICE, \$2500.

him, correct proportions. Another was the landscape by Macy called "Early Summer," wherein there seemed a real effort to represent the thinness of American air and the light flow of American sap, over and across the traditions of Calame and Lessing—their paints of even thickness, their mosaic of colored pastes, and their complacent kitchen-recipes.

In comparison with any existing German school, the French system of painting is austere, thorough, and honorable. The ideal is to be planted on anatomical accuracy, as in a Greek statue. Color is to be based upon gray, rather than upon ornamental schemes of enhancement that may be flashed upon the composition like lime-light through a tinted pane. And here we can but wish that there were stronger interpreters among the Americans to sustain the honor of their teaching. Bridgman, the only medalled fellow-countryman of ours exhibiting, showed in the Brooklyn Association a large scene of Turks praying in a mosque, and a young odalisque playing a three-stringed guitar. Both were real, solid, sincere, but afflicted with the sense of prosiness which seems to have made life but russet-colored

to him since he got his medal. Blashfield displayed in the same exhibition his "Commodus," a crowded amphitheatre-scene in the manner of Gérôme's anecdote pictures,—the difference being that Gérôme's anecdotes are typical and define a civilization, while Blashfield's was not worth the telling. In the New York Academy there was Eakins with his sturdy, heavy portrait of Dr. Brinton, so real a fact of flesh and blood that it seemed



"ENTRANCE TO A SPANISH CHURCH." BY MADRAZO. BOUGHT BY THERON R. BUTLER. PRICE, \$6350.

hang together, how liable to slide asunder! This topping dame seemed to boil out of her clothes like froth out of a römer; she seemed to have no skeleton, no tendons to hold her together; and her proportions were superficially and guessingly drawn, under an im-

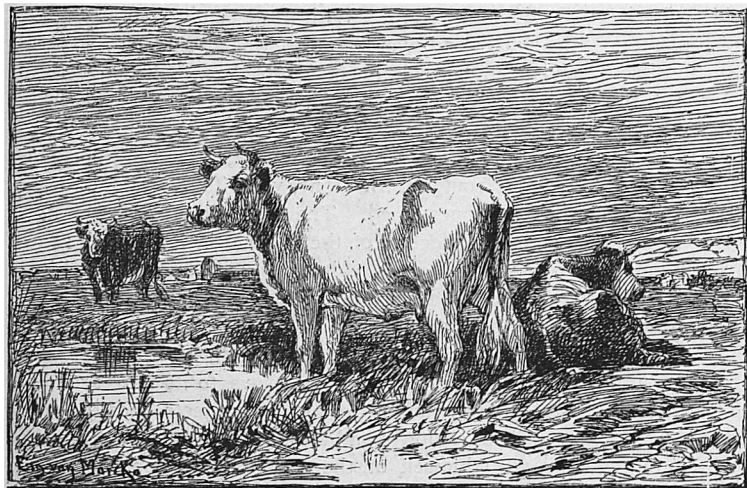
and deserve mention. Duveneck showed a portrait of a handsome young American, weighted with the black cloak and felt of a Franz Hals portrait. The difference between this and a real Hals is, that if you expose the latter to dissolvents for twenty-four hours the black-



"ON THE SEINE." BY PLASSAN. BOUGHT BY J. C. RUNKLE. PRICE, \$140.

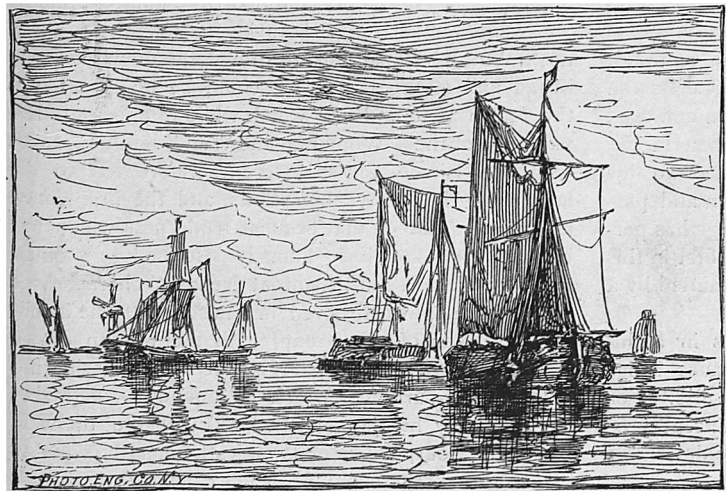
susceptible of dissection; and his racing-boats on water at once flat and transparent, with rowers of photographic realism. Mr. Boggs showed a "Street in Paris," flashing after rain with all the bright solidity of nature. The landscape of the Brittany "landes," at

Kerran in Finistère, by Picknell, was very frank, bold, and real, but without that charm—proceeding from the painter's having been touched by the scene and having received a definite impression of it—which alone makes a landscape impression worth the having. Mr. Wyatt Eaton, whose harvesting group of a former exhibition opened all eyes to his talent and poetic susceptibility,



"CATTLE IN A MEADOW." BY VAN MARCKE. BOUGHT BY THERON R. BUTLER. PRICE, \$1800.

sent a portrait of "Miss Ella M. M." which interested you at once in the sitter's character, and in its mystical veiled interpretation kept you at a certain distance from a reserved and haughty intelligence you longed to approach more adequately. Mr. Alden Weir contributed two pictures in that generalized and sublimated style which he first showed us in a striking child's head two years ago. This method reminds you of the smoothed flesh of Hamon, though more meaning is put into it; or of the faded complexions and malarial tenuity of Hébert, yet with less of hectic intensity. In Mr. Weir's "Bird-burial" and "Portrait" (the latter near the "Jim Bludso" in the West room) we had an extreme generalization, undertaken not in contempt of fact, but in a resolute desire to remove the subject into ideal spheres of air. We cannot go very near these soft-skinned, dreamy-eyed children to see whether they have cow-licks or chapped lips, or have wiped their noses. The trivial accidents are wiped away in the broad, commanding, idealizing polish which, like the polish of an Egyptian statue, seems not so much like ignorance of anatomical facts as reticence of them. We are here at the extreme of French idealization; and there is not space in this article to explain how even pictures thus reduced to a superficies, in the French method, are still based upon realism and the facts of dissection—their surface-breadth being arrived at from within, and not removed and admired for its own sake. One of the last-named artist's portraits in the exhibition showed a slender girl buttoning up her hand in a glove; and this is a type. When an artist of French education interests himself in the kid surface there must be a hand buttoned up in it. The Munich artist is perfectly satisfied with the glove blown out, and is not troubled about any difference.



"OFF THE COAST OF HOLLAND." BY CLAYS. BOUGHT BY MALCOLM GRAHAM. PRICE, \$650.

The Dutch school is one of the most genuine, pure, sensitive schools of the day, and the furthest removed from charlatanism. We have not many pupils of this

school to put through their paces; but Mr. Robert C. Minor showed the fruits of his education in Holland in a "Sunset" full of palpitating air and etherealized color, and in a landscape illustrating Swinburne's line,

"By the meadows of memory, the highlands of hope and the shore that is hidden."

The latter had the more difficult motive, many distances, values, and color-vigors being brought together in small space, not without harmony.

The English school is almost without followers in this country. Two of its broadly-marked tendencies were, however, illustrated by two capable interpreters. Mr. Martin showed a pair of scenes, one of "Sand-dunes," one of a sunset "Landscape." Here were the refining tendencies of the British spiritualists, the skies furnished with intricate schemes of cloud and shaded colors as hard to seize as those of a pearl-shell; the trees and foreground treated with contempt and generalization. On the other hand Mr. Magrath, in a scene of an emigrant's return, called "On the Old Sod," showed the sturdy realism that has come down from Morland and Wilkie. The hard-handed emigrant, plodding with sober joy over the hill where the familiar geese and pigs set themselves to watch him, was painted with virile energy, with real feeling without mawkishness.

EDWARD STRAHAN.



"LANDSCAPE." BY COROT. BOUGHT BY J. C. RUNKLE. PRICE, \$1375.

Private Galleries.*

COLLECTION OF THE ESTATE OF ALEXANDER TURNER STEWART.

II.—THE MEISSONIERS.

KNIGHTHOOD was defined both by the Romans and modern Europeans in terms borrowed from horsemanship. It is singular that Mr. Stewart, who hardly struck his fellow-citizens as being like a Roman "eques" or a modern "chevalier," should have had the ambition to possess the two most remarkable horse pictures produced in the nineteenth century—pictures that will assuredly be celebrated by posterity as the horses of the Parthenon are, with a representative position as standards in the equestrian art of a given era. Singular, but true. Mr. Stewart, whose ideal was the showy driving-horse of the gig-man, chose to put forth his hand and seize the "Horse Fair" of Rosa Bonheur, and the "1807" of Meissonier, the great criterion horse-pictures of our time.

The "1807" arrived in New York about the first of

March, 1876, after having been shown in the Vienna Exposition as an imperfect picture, with chalk-marks and other such scaffolding across its face. The price paid was generally stated at sixty thousand dollars, but eighty thousand is that told to visitors now by the ma-



"LANDSCAPE AND SHEEP." BY JACQUE. BOUGHT BY JOHN DE BROT. PRICE, \$1650.

jor-domo. Sir Richard Wallace was the intending purchaser, and on his declination it was sold to Mr. Stewart by telegraph. The canvas is eight feet across by four and a half feet high, and the larger human figures in front measure eighteen inches in height. The subject was at first known as "Friedland;" but for this, as it is no battle-picture, the date of Friedland, or culmination of Napoleon's fortunes, was substituted. Dictator of Europe, owner of France, Napoleon is represented as reviewing the troops that have won his supremacy. The topic of the scene is merely a ceremonial review; but the story of many a battle is indicated in the wild enthusiasm of the soldiers as they pass their leader. In fact, it is the factitious strength of devotion, and not the real energy of muscle and sinew, which casts these soldiers into their frenzied postures. They get their strength from the leader's eye, which commands them, distant, grave, and tranquil. At the moment depicted these troops are, as a writer points out in "L'Art," at the last extremity of physical endurance. But for the animating force of loyalty and worship they would be exhausted with fatigue. The campaign against the Russians has gone on during ten days without repose or truce. In the environs of Friedland the battle has lasted nine hours. The French have taken seven flags, a hundred and twenty cannon, and killed or wounded or imprisoned sixty thousand of the enemy. Alexander of Russia has been forced to ask for peace. Thus exhausted and victorious, the army files before Napoleon.

The emperor, placed on a hillock, is surrounded by his état-major and by his Marshals, Bessières, Duroc, and Berthier. At his left and behind, Nansouty waits



"BLINDMAN'S BUFF." BY DIAZ. BOUGHT BY W. H. VANDERBILT. PRICE, \$4900.

with his division for the moment to wheel into line. Further on appears the Old Guard with its bearskin caps and white breeches. Napoleon, on a white horse,

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